1915
Mar.18
NeAnG

THE GETTY CENTER LIBRARY

Why ask for the moon
when we have the stars?

AS

1915
Mar.18
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1915

Etchings and Engravings

including Consignments from

H. P. Gates

of New York City

and

R. C. Brown

of Tenafly, N. J.

March 18, to 1915

The Anderson Galleries

Madison Avenue at Fortieth Street

New York

ETCHINGS AND ENGRAVINGS

INCLUDING CONSIGNMENTS FROM

H. P. Gates

OF NEW YORK CITY

AND

R. C. Brown

OF TENAFLY, N. J.

1915
Mar. 8
NeAnG

FINE EXAMPLES OF DÜRER AND REMBRANDT

SIGNED PROOFS OF BRANGWYN, BUHOT, FITTON, HADEN, HAIG, LEPERE, PENNELL, WHISTLER, ZORN

EARLY ETCHINGS OF COROT AND MERYON

COLOR PRINTS BY T. F. SIMON, MARRIOTT AND OTHERS; OIL AND WATER-COLOR PAINTINGS, WITH

SIR F. SEYMOUR HADEN'S COPY OF BERALDI'S "ENGRAVERS OF THE NINETEENTH CENTURY" WITH THE ETCHED TITLES AND INSERTED LETTERS; STRAHAN'S "WORKS OF J. L. GEROME," ETC.

TO BE SOLD

THURSDAY AND FRIDAY EVENINGS
MARCH 18 AND 19, 1915

AT **8:15** O'CLOCK

PUBLIC EXHIBITION FROM SATURDAY, MARCH 13TH

AT

The Anderson Galleries

Metropolitan Art Association

LA3217

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE MURRAY HILL 7680. NEW YORK.

Priced Copy of this Catalogue may be secured for $1.00

THE GETTY CENTER
LIBRARY

ETCHINGS AND ENGRAVINGS

INCLUDING CONSIGNMENTS FROM

H. P. Gates

OF NEW YORK CITY

AND

R. C. Brown

OF TENAFLY, N. J.

FIRST SESSION.

Thursday Evening, March 18, 1915, at 8:15 o'clock

LOTS 1–188.

AMERICAN ETCHING CLUB.

1. POETS AND ETCHERS. Poems by Aldrich, Bryant, Emerson, Lowell, Longfellow and Whittier. Illustrated with vignettes and 20 full-page etchings by Bellows, Colman, Farrer, Gifford and Smillie. Folio. In portfolio. Boston, 1882.

* Limited issue of 50 copies, the etchings all SIGNED PROOFS. Examples of the work of the first American etchers, members of the first "American Etching Club."

HEINRICH ALDEGREVER.

One of the Little Masters. 1502–1558.

2. PORTRAIT OF HIMSELF AT THE AGE OF 28 YEARS. B. 188.

Engraved 1530. From the Scheikevitch collection.

3. PORTRAIT OF HIMSELF AT THE AGE OF 33 YEARS. B. 189.

Engraved 1537. From the Scheikevitch collection.

ADOLPHE APPIAN. Born in 1819.

Pupil of Corot and Daubigny, noted for his landscape etchings.

4. RETURN FROM FISHING AT COLLIOURE. 1878.
   Proof before letters on Japan paper.

5. PORT OF SAN REMO. 1878.
   Proof before letters on Japan paper.

6. ROCKY RIVER BED, 1878.
   Proof before letters on Japan paper. *"A fine study of rocks—the figure and net are beautifully introduced."*—Hamerton.

7. LE LAC D'ARANDON. Etching.
   SIGNED PROOF. Oblong folio, framed.
   * Beautifully printed, and one of the most important plates of the artist.

8. A SUMMER DAY. India proof etching.
   WINE PRESS. India proof etching. (2)

9. A SOUVENIR (Windmill). India proof.
   THE FISHERMEN. Etching.
   THE VILLAGE, CORNING. Twilight. Etching. (3)

OTTO H. BACHER.

10. VENICE: GRAND CANAL, ENTRANCE. Etching in brown.
    THE RIALTO. Etching in brown. (2)

11. CASA D'ORO, VENICE. Vellum paper proof.
    CANAL, WORTH. Etchings. (2)

FRANCESCO BARTOLOZZI.

The most famous of the stipple engravers. 1730–1813.

12. JACOB'S DREAM after Caracci; LANDSCAPE after Poussin; etc.
    Engraved from the drawings in facsimile. (5)

NICHOLAS BEATRIZET.

French engraver; worked mainly in Italy. Died 1570.

13. THE ADORATION OF THE MAGI. B. 13.
    Engraved after Giulio Romano. First state with Lafrery's address. From the collections of Pierre Mariette and Richard Ford. Framed.

HANS SEBALD BEHAM.

One of the Little Masters. 1500–1550.

14. CHRIST AND THE SAMARITAN WOMAN. B. 24.
Fine impression from the Von Lama collection. Framed.

HENRI BERALDI.

15. ENGRAVERS OF THE 19TH CENTURY. Les Graveurs du XIX Siècle. Par Henri Beraldi.
12 vols., bound in 10, 8vo, half crimson morocco gilt, gilt tops, uncut. Paris, 1885-1892.
* SEYMOUR HADEN'S COPY GIVEN HIM BY BERALDI WITH THE LATTER'S INSCRIPTION. Inserted are 5 letters of Beraldi, some very long (total of 34 pages), and one of Gustave Bourcaud. Beraldi's letters relate to the above work and other matters of common interest, comments on the terms applied to different states, etc. In addition the copy contains the etched title-pages by Bracquemond, Robida and others issued only with special copies.

NICOLAS BERGHEM.

Dutch Painter and Engraver, 1624–1683.

16. ANIMALIA AD VIVUM DELINEATA. B. 35-40.
Complete set of the title and five etchings, Second of three states; together with an etching of sheep by the same. (7)

BEN BLESSUM.

Contemporary Swedish artist and the first work to be offered by auction.

17. COTTAGE AT RUMSDALEN, NORWAY, 1903.
Etching. Signed proof. Small folio.

18. COTTAGE AT RUMSDALEN, 1902.
Different from the preceding, Risor, Norway. Etchings. (2)

19. ACKERS RIVER. Etching, 1905.
Well printed impression, on Japan paper. SIGNED PROOF. Folio.

20. NORWEGIAN FARMHOUSE. INTERIOR.
Boy of Ramsdalen. Etchings, signed proof. (2)

21. NORWEGIAN PILOT. Etching.
Signed and untrimmed proof. Fine impression.

22. ACKERS RIVER.
Signed proof on Japan paper. 4to.

FELIX BRACQUEMOND.

23. PONT DES SAINTS PÈRES. Etching.
Effect of passing shower and rainbow. One of 10 proofs on Japan paper, 1877.

24. THE LAKE.
India proof etching after Corot.

25. EDMOND DE GONCOURT. Original portrait etching.
Signed proof on Japan vellum paper.

26. THE MAN WITH THE HOE. Etching after Millet.

FRANK BRANGWYN.

Contemporary English Etcher.

27. THE INN OF THE PARROTT, DIXMUDE. No. 131.
The once famous Belgian Hostelry. SIGNED PROOF, folio.

28. OLD HOUSES, GHENT. No. 64.
VERY FINE SIGNED PROOF. RARE.

29. THE HOPPERS, CANNON STREET STATION.
Hop-pickers leaving for the country. One of Brangwyn's most powerful subjects. SIGNED PROOF. Large oblong folio.

30. ST. PAUL'S, LONDON. SIGNED PROOF.
Scaffolding in the foreground. Large oblong folio.

31. BROWNING'S HOUSE, VENICE. No. 197.
SIGNED PROOF. Folio, mounted.

32. BRENTFORD BRIDGE. No. 23.
SIGNED PROOF.

33. A VILLAGE SHOP, ST. CIRQ. B. 183.
SIGNED PROOF.

J. A. BREWER.

34. RHEIMS CATHEDRAL; West front.
SIGNED PROOF ETCHING PRINTED IN COLORS. Folio.
* Irreparable damage, it is said, has been done to the Cathedral during the recent bombardment.

A. BRUNET-DEBAINES.

French Etcher.

35. ST. PETERS AT CAEN. Painter etching.
Signed remarque proof on parchment. Folio.

36. WAY TO THE MILL. Painter etching.
Signed remarque proof on parchment. 4to, 1887.

37. THE MILL WHEEL.
Etching, signed remarque proof.

FELIX BUHOT.

38. THE CABSTAND. The large plate.
Untrimmed impression published by Cadart.

39. LES PETITES CHAUMIÈRES.
Proof on which is pencilled "Ep. No. 20" (Proof No. 20). Printed in brown, untrimmed margins, with Buhot's red stamp.

40. LA PLACE BREDA.
Japan proof before Salmon's imprint and "L'Hiver à Paris."

41. LA PLACE BREDA.
On plate paper with the address of Salmon.

42. DEBARQUEMENT EN ANGLETERRE. 1879.
Signed and stamped by Buhot with his inscription "*Épreuve imprimée par l'artiste.*" (Proof printed by the artist.)

43. STORM AT TROUVILLE.
Etching, untrimmed margins.

44. BUTTERFLIES; L'ADORATION DES MAGES.
The former on Japan paper, mounted. (2)

45. JAPONISME DIX EAUX-FORTES; TEA-CADDY.
The latter a trial proof. (2)

46. GENIE, BRONZE; VASE ETAIN LAQUE.
Both printed in green ink, the latter a trial proof.

47. AUTOGRAPH LETTER SIGNED, 4 pp. 12mo. Fine characteristic letter to M. Prunaire, engraver, with envelope, and also a 4to page note (unsigned) to his printer, asking for proofs on special paper. Mounted together. (3 pieces.)
* He mentions that he is much interested in the work of the "Young American School."

WALTER W. BURGESS.

48. GOMSHALL MILL.
Etching. SIGNED PARCHMENT PROOF.

DAVID YOUNG CAMERON.

Distinguished British Etcher.

49. THE VALLEY OF THE LATHKILL. Etching. R. 349.
* This and the two following are from the "Twenty Etchings" in "The Compleat Angler."

50. ON THE BRADFORD. Etching. R. 347.

51. DOVEDALE. R. 348. Etching.

52. TOWERS OF CHARTERHOUSE, GODALMING. R. 243.
* From "Charterhouse Old and New," 1895.

53. CHARTERHOUSE SCHOOLS, GODALMING. R. 242.
Etching from the same.

54. UNE COUR, RUE DU PETIT SALUT, ROUEN. R. 233.
From the steel-faced plate of "The Quarto," 1896.

ANTONIO CANALE.

Very famous Venetian Painter called Canaletto. 1697–1768.

55. ITALIAN SEAPORT WITH RUINS; A RUINED TEMPLE.
Aquatints in facsimile of the original drawings, by Hawkins. (2)

CLAUDE GELÉE DE LORRAIN.

56. LIBER VERITATIS. No. 117. Mezzotint by R. Earlom.
Landscape with peasants, cattle, and buildings. FIRST PROOF STATE, printed in warm bistre. Pub. 1775.
* The following five lots are from the same series.

57. LANDSCAPE WITH RIVER AND SHIPPING. No. 185.

58. CATTLE AND HERDER CROSSING A FORD. No. 189.

59. CLASSICAL LANDSCAPE WITH FIGURES AND CATTLE. No. 190.

60. MERCURY AND ARGUS IN A LANDSCAPE. No. 192.

61. THE RESURRECTION. No. 194.

COLOR PRINTS.

62. VUE DE LA GRANDE RUE DE NAPLES; Aquatint in colors. DEPART D'ELODIE POUR NANCY. Aquatint by Coqueret in colors; and three others. (5)

CAMILLE COROT.

Noted French artist, who etched a few plates.

63. DANS LES DUNES. B. 9. 1869.

The woods of La Haye, the scene of some of the fiercest battles of the war.

* THE RAREST OF THE ETCHINGS OF COROT. FIRST STATE ON INDIA PAPER. The plate has been destroyed.

64. SOUVENIR D'ITALIE. Beraldi 5. Etching.

Early state before the name of Cadart replaced that of Delatre. One of the two larger plates of Corot. 1865.

65. PAYSAGE D'ITALIE. B. 7. Etching.

Early state with Delatre's imprint.

* Untrimmed proof considered equally beautiful as the preceding.

LUCAS CRANACH.

German Painter and Engraver, contemporary of Dürer.

66. CHRIST BEFORE THE HIGH-PRIEST. B. 6-20.

Woodcut engraved 1509. Fine original impression with the border line. Framed.

* This and the two following are from the Tatum collection.

67. CHRIST BEARING THE CROSS. B. 6-20.

From the same series as the above and equal in quality. Framed.

68. THE DEPOSITION FROM THE CROSS. B. 6-20.

Similar to the above and equally fine. Framed.

GEORGE CRUIKSHANK.

69. PHRENOLOGICAL ILLUSTRATIONS. London, 1873, six plates in colors.

MY SKETCH BOOK. New York, n. d. Binding broken, thirty-eight plates. Two pieces.

BEN. DAMMAN.

70. LES LAVANDIÈRES (Washerwomen). After Millet. Etching. Signed proof on parchment. Folio, framed.

CHARLES FRANCOIS DAUBIGNY.

Eminent French Painter of the Barbizon School.

71. SUNRISE. Etching. (Before letters.)
Fine proof on India paper printed by Delatre.

72. WILLOW TREES. Etching. India proof.
Before letters.

73. LEVER DE LUNE. Lettered India proof.
The Orchard. Etching in brown on handmade paper. (2)

74. AUTOGRAPH LETTER SIGNED. 1875. Note, illness prevents his paying courtesies to a friend.

L. DAUTREY.

75. RETURN FROM THE FIELD. Etching.
Signed proof on parchment. Obl. folio, framed.

ALFRED ALEXANDRE DELAUNEY. Born in 1830.

76. VUE DE CHARTRES. Beraldi 299.
Etching, showing the Cathedral from the foot of the hill. SIGNED PROOF.
* From the series of Churches and Cathedrals of France, the most important plates of the artist.

EDOUARD DETAILLE.

Distinguished French Painter who etched a few plates.

77. THE CUIRASSIER. Etching.
Fine early proof before the erasing of the head reversed against the fore-legs of the horse. Untrimmed margins.

78. THE TRUMPETER ON HORSEBACK, 1874.
Scotch soldiers playing the bag-pipes. (2)
* The second is an early proof touched by Detaille for the engraver.

79. AUTOGRAPH LETTER SIGNED. Courteous note.

HERBERT DICKSEE.

Contemporary Etcher.

80. PEACE. Lioness and cubs drinking.
Painter etching. SIGNED PROOF ON PARCHMENT.

81. ROUSED. Lion and mate.
Etching in brown. Large folio.

82. ANXIOUS HEARTS. Etching in brown.

83. "OH FOR THE TOUCH OF A VANISHED HAND." Dog with his master's glove; The Happy Mother (dogs). Etchings. (2)

DRAWINGS.

84. FUERTE SAN JORGE.
Early 18th century drawing showing a Fort on the bank of a river, the English flag flying. By Antonio Hurtado, signed.
* Interesting and curious drawing, possibly intended for Fort George, New York.

85. TWO WOMEN, BY C. D. GIBSON, SIGNED. Pen-and-ink. SPANISH FIGURE STUDY. By I. Zuloaga. Signed. Pen-and-ink; and miscellaneous other drawings. (16)

PIERRE IMBERT DREVET.

French engraver. 1697–1739.

86. JACOBUS BENIGNUS BOSSUET. After Rigaud.
Engraved 1723. (The dot after "pinxit" has been erased by an amateur.) One of Drevet's masterpieces.

87. THE SAME.
Another state of the same plate with five dots after "pinxit."

88. GUILLAUME DUBOIS, CARDINAL. After Rigaud.
Engraved 1724. Folio.

KAREL DUJARDIN.

Dutch Painter, etched a few plates. 1635–1678.

89. LANDSCAPE WITH A DONKEY AND TWO SHEEP. B. 32.
Scarce early impression.

ALBRECHT DÜRER.

90. THE VIRGIN WITH THE CROWN AND RAYS. B. 31.

Engraved 1508. Fine original with a small margin from the Prince Soutzo and Scheikevitch collections. Framed.

91. THE VIRGIN WITH THE CHILD IN SWADDLING CLOTHES. B. 38.

Engraved 1520. Fine original with small margin. From the Scheikevitch collection. Framed.

92. MELENCOLIA. B. 74.

Engraved 1514. Fine impression of this rare masterpiece of Dürer, not heavily inked and in good condition. Framed.

* *"With each succeeding plate Dürer's skill and power increased until he reached his zenith in about the year 1515, by which time most of his finest works had been done, such as Adam and Eve, Melencolia, etc."*—Whitman.

93. THE LITTLE HORSE. B. 96.

Engraved 1505. From the Scheikevitch collection.

94. CHRIST PLACED IN THE TOMB. B. 15.

Engraved 1512. Fine impression with small margin. Gilt frame.

95. PILATE WASHING HIS HANDS. B. 12.

Engraved 1512. Fine impression equal to the preceding. Framed.

96. ADAM AND EVE. B. 1.

Engraved 1504. Very fine impression of this masterpiece, but it has been torn and repaired. Gilt frame.

EARLY ITALIAN ENGRAVINGS.

97. THE CUMEAN SIBYL. By Baccio Baldini. Bartsch, 31.

THE DEATH OF ORPHEUS. Ottley, p. 403. Attributed to Baldini, and also to the Ferrara school of the Tarocchi.

Modern impression of very rare prints. (2)

GERARD EDELINCK.

Noted French Engraver. 1640–1707.

98. PHILIPPE DE CHAMPAIGNE. After himself. Engraved 1676. Second state. Folio.

99. LOUIS, DUC DE BOURGOGNE. After De Troye.

100. JEAN BAPTISTE COLBERT. After Mignard. With emblematic border after Lebrun. Large folio.

S. ARLENT EDWARDS.

Contemporary Mezzotint Engraver.

101. MARTIN VAN NIEUWENHOVE. After Memling. Often called "A Gentleman of Bruges." SIGNED PROOF MEZZOTINT PRINTED IN COLORS. Folio.

ETCHINGS AND ENGRAVINGS.

102. SALVATOR ROSA. A man seated. B. 50. P. MORAN, The Smithy, Signed Proof mezzotint; BARON DENON, Caricature of Louis XVI; ANDREANI, Circe, first state, repaired. Four pieces.

103. PARMIGIANO, St. Matthew, B. 3; CASTIGLIONE, Two men and a child among Ruins, B. 27; L. KILIAN, The Entombment; REMBRANDT SCHOOL, The prodigal son, etching. Four pieces.

104. VAN HUCHTENBURG, Battle scene after Vandermeulen; SCHIAVONETTI, Virgin and the Dead Christ; CAPT. BAILLIE, Head of an old man; WATERLOO, Two landscapes. Five pieces.

105. COPPING, Rembrandt's The Gilder, SIGNED PROOF; MUNGER, Herring Fleet; GIBBS, Battersea; GAUCHEREL, The Sun of Venice going to Sea; LEPIC, Holland Harbor. (5)

106. ALEXANDROVITCH, Nude woman crouching, signed lithograph; ERNEST GEORGE, Bruges and St. Albans; HAIG, A Corner in Huy; HOLROYD, Midnight Mass in Venice; GRAVESANDE, Honfleur; FLAMENG, Sulamite; ELLERMANN, landscape; etc. (12)

107. PENNELL, Gas Works, and Mills, in Holland; LEISTEKOW, Landscape; REIFFERSCHEID, A Cornfield; LARSSON, Mother and child; TOUSSAINT, Rheims and Amiens cathedrals; etc. (11)

108. COUSINS, Mezzotint portrait of J. W. Croker, after Lawrence; REYNOLDS, Col. Tarleton; HALM, Quintin Matsys; etc. (6)

109. WALTNER, In the Harem, after Leloir; SCHULZ, The Monastery, India Proof lithograph; DEFER, Death of Roland, lithograph; BODMER, Portrait of an Indian; and others. (9)

PAUL FARINATI.

Italian Engraver and Painter. 1522–1606.

110. THE MADONNA WITH THE CHILD AND ST. JOHN. B. 3.
Engraved by Horace Farinati after Paul Farinati. Framed.
* First state before the shaping of the plate.

HEDLEY FITTON.

DISTINGUISHED CONTEMPORARY BRITISH ETCHER.

111. ST. ETIENNE, BEAUVAIS. D. 30.
Romanesque and Gothic architecture of the 15th Century. FINE IMPRESSION, SIGNED PROOF.

112. S. HILAIRE, POITIERS. D. 33.
The Tomb in the Nave. SIGNED PROOF. Clearly and not too heavily printed to show the detail of arches and pillars.

113. RUE BARBETTE, PARIS. D. 26.
SIGNED PROOF. Small folio.

114. S. BARTHOLOMEW THE GREAT, SMITHFIELD. D. 24.
Gateway dating from the 13th Century. SIGNED PROOF.

115. AISLE OF CHARTRES CATHEDRAL.
SIGNED PROOF ETCHING of a great French Gothic building. Folio.

CAMILLE FONCE.

Contemporary French Etcher.

116. TRANQUIL WATER. Etching. Folio.
Signed artist's proof with delicate remarque. Framed.

FERDINAND GAILLARD.

117. LA SŒUR ROSALIE. Beraldi 8.
Engraving. Considered an exceptional type of the Sisters of S. Vincent de Paul.

118. L'HOMME A L'ŒILLET. B. 25. After Van Eyck.
A remarkable piece of portrait engraving. Before the reduction of the plate.

119. S. SEBASTIEN. B. 34.
Before the signature (etched). Japan paper proof.

120. VIRGIN OF JEAN BELLIN. TETE DE CIRE.
Two engravings, the latter an India proof. (2)

JEAN LÉON GÉRÔME.

Noted French Painter, 1824–1904.

121. STRAHAN (EDWARD). A collection of the works of J. L. Gérôme in One Hundred Photogravures. With Introductory Note, Biographical Sketch and Descriptive Text to the plates. 2 vols. folio, three-quarter morocco, gilt, gilt tops. New York, 1881.
* Special Limited Edition, No. 177. A superb reproduction of the Masterpieces of Gérôme, including paintings in American Galleries and Private Collections. The paintings were reproduced by the Goupils in their best manner and are all India Proofs.

CHAS. STORM VAN 'S GRAVESANDE.

122. FISHING BOATS. By Gravesande.
Bust of a woman, by Gaujean. Etching, proof printed in colors. (2)

123. VIEW OF DORDRECHT. Etching (Twilight).
SIGNED AND UNTRIMMED PROOF. Oblong folio.

124. DORDRECHT (showing the drawbridge).
SIGNED AND UNTRIMMED PROOF. Small folio.

125. DORDRECHT (showing arched stone bridge).
SIGNED AND UNTRIMMED PROOF. Small folio.

126. GRAND CANAL, VENICE.
SIGNED AND WELL PRINTED PROOF. 4to.

127. ZAANDVOORT. Signed parchment proof etching.

128. BANKS OF THE MEUSE. Signed India proof.

129. NEAR KATWYK. Signed proof before plate was cut.

SIR FRANCIS SEYMOUR HADEN.

130. SUNSET IN IRELAND. H. 51. Drypoint.

SIGNED PROOF OF A VERY BEAUTIFUL PRINT, sometimes called "Sunset in Tipperary," and considered one of the finest landscape etchings ever made.

131. SHEREMILL POND. The Large plate. H. 38.

Etching on hand-made paper. With the pencilled name of M. D'Hervilly on the margin, and on the reverse a note (in French) stating "*this beautiful etching was presented to me by Seymour Haden .... in 1868.*"

* Considered one of the most beautiful landscape etchings ever made.

132. BRENTFORD FERRY. H. 75. Etching.

An interesting print of 1864, rarely offered for sale.

133. YE COMPLEAT ANGLER. H. 166. Etching.

SIGNED UNTRIMMED PROOF. From the Gerbeau Collection with stamp. Scarce.

134. OLD CHELSEA CHURCH. H. 110. The reduced plate.

As cut to meet the wishes of the Secretary of the Etching Club. Scarce.

135. KENSINGTON GARDENS. The small plate. H. 12. Etching and drypoint. Framed.

* Lord Harrington's house seen from Kensington Gardens.

136. BATTERSEA REACH. H. 52. Etching. FIRST STATE. Intermediate proof, with the wherries in mid-stream and before taking out the inscription "Old Chelsea, etc." (this variation not described by Harrington).

137. BATTERSEA REACH. H. 52. SECOND STATE.

The sky has been cleared, the wherries removed, the monkey on the parapet changed to a man. The title "Battersea Reach" is in the upper right corner, and a balloon appears in the sky (a variation not mentioned by Harrington).

138. EGHAM LOCK. H. 16. Etching. FIRST STATE.

With the etched title and artist's name and the sky uncleared.

139. EGHAM LOCK. H. 16. SECOND STATE.

The signature has been removed. "*Early impressions of this state have the sky still visible.*"—Harrington.

140. FULHAM. H. 19. TRIAL PROOF B.
Etching and drypoint. With the words "Fulham on the Thames" and four poplars in outline. From the Le Beuffe Collection with stamp. VERY RARE.

141. FULHAM. H. 19. FIRST STATE.
Lettering as above is taken out, and "Fulham" in lower right corner. All the trees to the left are now shaded.

142. THAMES DITTON WITH A SAIL. H. 73.
Etching and drypoint. Intermediate trial proof between the first and second states. The plate has been reduced and there is no inscription.

143. DUNDRUM RIVER. "A RIVER'S BANK." H. 49.
Etching. A very beautiful impression of the second state on India paper, clearly and not too heavily printed showing the light and shadow on the foliage to the best advantage.

144. THE HERD WERRINGTON. H. 128.
Etching. 1868. A delightful landscape vista.

145. HANDS ETCHING, "O LABORUM." H. 94.
Etching and drypoint. Second state before the plate was reduced.

AXEL HERMANN HAIG.

Contemporary Swedish Etcher.

146. EAST AMBULATORY, BURGOS. Not in Armstrong.
Signed proof on handmade paper. Folio, 1909.

147. SCALIGERE MONUMENT, VERONA. Not in A.
Signed proof etching. Folio, 1911.

148. ENTRANCE, MOSQUE MOHAMMED BEY, CAIRO.
Signed proof. Small folio, 1890.

149. ST. ETIENNE BOURGES. Not in A. 1911.
Signed proof printed by Dunthorne. Folio.

150. PULPIT, PALMA CATHEDRAL. Not in A. 1909.
Signed proof etching. Oblong folio.

151. ARAB STUDENTS, CAIRO. A. 79.
Signed proof etching, oblong folio.

152. CHAPEL OF ST. CLEMENT. A. 135.
Signed proof, small oblong folio, 1899.

153. BURGOS. EXTERIOR OF THE CATHEDRAL. A. 78.
SIGNED PROOF. Large folio.

PAUL HELLEU.

154. PORTRAIT OF A YOUNG LADY.
Etching. PRINTED IN COLORS. SIGNED PROOF, No. 22.
* Nearly three-quarter length, seated, wearing a hat shading her eyes, chin resting on her raised hand.

WENCESLAUS HOLLAR.

Bohemian Etcher; worked in England during the Restoration.

155. THE CATHEDRAL OF ANTWERP.
Engraved 1649. Large folio. One of Hollar's masterpieces.

JACOB HOUBRAKEN.

Famous Dutch Portrait Engraver, 17th century.

156. EDWARD SEYMOUR, after Holbein. JOHN RUSSELL; ROBERT DUDLEY.
Folio engravings, 1738, etc. (3)

157. CHARLES HOWARD, after Zucchero; HENRY STAFFORD; ALGERNON PERCY; after Vandyck; HENRY HOWARD.
Similar to the above. (4)

LEIGH HUNT.

Contemporary American Etcher.

158. WINDMILL; PORT OF ROTTERDAM.
Signed proofs. Two etchings. (2)

JOSEF ISRAELS.

Rare etching by the painter.

159. THE FISHERMAN.
Etching. SIGNED PROOF. RARE. Framed.

F. ERNEST JACKSON.

160. CHURCH OF ST. RIQUIER, CHARTRES.
Original lithograph. Signed proof No. 28 of 50 issued.

CHARLES JACQUE. 1813-1867.

161. SHEEP RETURNING FROM THE PASTURE. Etching.
Good impression, untrimmed proof.

162. WOMAN CHURNING. India proof.
Marked "No. 60 l're état."

163. LA PETITE CHAUMIERE. 1875.
Untrimmed Japan proof.

164. LE SOIR, TROUPEAU DE VACHES. G. 174.
Etching. Fine proof on India paper printed by Sarazin.

165. THE VIOLIN PLAYER, China proof; GARDEUSE DES DINDONS.
Two proof etchings.

166. LE PETIT PORCHER and L'ABREUVOIR, on one sheet; The Harrow; Woman and child. Two are proofs. (4)

167. AUTOGRAPH NOTE SIGNED, 12mo, to Delatre, the printer on his work.

J. B. JONGKIND.

168. MAASLINS, HOLLAND, 1862.
Showing the skating.

169. ANTWERP AT SUNSET. Etching.
A view of the Belgian city in 1868.

170. ROTTERDAM, 1867. THE SKATERS, 1875.
Japan paper proofs. (2)

171. AUTOGRAPH LETTER SIGNED "Jongkind," 3 pp. 4to, Rotterdam, Feb. 23, 1858, in French, on his visit to Paris, his work, his friends, Troyon, Diaz, and others, etc.

RAYMOND JONES.

172. LA RUE ZACHARIE. Etching, signed proof.

LEON KRATKE.

French Painter and Etcher.

173. THE SHOWER.
Etching after Rousseau. SIGNED PARCHMENT PROOF.

MAXIME LALANNE.

French Etcher.

174. RICHMOND, 1871. Painter etching.
Landscape in the manner of Seymour Haden. Fine proof.

175. A BURGUNDY VILLAGE; A FIRE AT BORDEAUX.
Two etchings.

176. WEIGH BRIDGE, HOLLAND; A STUDY OF NATURE.
Two etchings.

G. DE LATENAY.

177. LOW TIDE. Etching. No. 13 of 50 signed proofs.

ALPHONSE LEGROS. 1837-1911.

178. LE PETIT LAVOIR, DITES LES LAVEUSES.
SIGNED PROOF finely printed of one of the most attractive of Legros' etchings. Two peasant women kneel at a stream, a bridge, wooded landscape and hill in the distance. Sm. 4to, framed.

AUGUSTE LEPÈRE.

One of the best known French Etchers of the present. His plates are printed in very limited numbers.

179. CATHEDRAL AT AMIENS. Exterior.
Etching. SIGNED PROOF. One of the most important plates of the artist. Framed.

180. COUCHER DU SOLEIL, DERRIÈRE LES ARBRES.
Sunset. Etching. SIGNED PROOF. Framed.

181. RETOUR DU TROUPEAU (CREVECOEUR).
SIGNED PROOF. No. 2 of only 50 printed. Framed.

182. LE POMMIER MORT.
SIGNED PROOF. No. 4 of 50 issued. Framed.

FREDERICK C. AND GEORGE LEWIS.

English engravers, close of the 18th century.

183. LANDING OF ÆNEAS; TEMPLE OF APOLLO; ST. JOHN PREACHING.

Aquatints after drawings by Claude. (3)

184. PART OF THE COLISEUM; RUINS and LANDSCAPES.

Aquatints after drawings by Claude, Ten, in five mats.

185. LEDA; A SYBIL; HOLY FAMILY; WOMAN DANCING.

Aquatints after drawings by Raphael. (4)

186. MEDA; TREADING THE WINEBAGS; CEPHALUS AND PROCRIS; BACCHANALIAN DANCE.

Aquatints after drawings by Poussin. (4)

187. RUINS, after Canaletto; HEAD, after Bandinelli; VIRGIN AND CHILD, after Michelangelo.

Aquatints after drawings. (3)

LUCAS VAN LEYDEN.

Dutch Engraver, contemporary of Dürer. 1494–1533.

188. THE TEMPTATION OF CHRIST. B. 41.

Engraved 1518. From the Scheikevitch collection.

SECOND SESSION

Friday Evening, March 19, 1915, at 8:15 o'clock

LOTS 189–387

ALFRED LUCAS.

English Engraver.

189. THE SMITHY. After J. F. Herring.
Open letter proof on India paper. Large folio.

ROBERT W. MACBETH.

190. MUSHROOM GATHERERS. (Twilight and crescent moon.)
Etching after Frederick Walker. Signed by Macbeth. Printed in dull green. Of unusual merit.

E. MANET AND T. MORAN.

191. LADY WITH FAN. Etching and aquatint.
Sheep at Noon. Signed proof by T. Moran. (2)

JOHN MARIN

Contemporary Etcher.

192. CASA D'ORO, VENICE. Etching, 1907.
SIGNED PROOF. Well printed. Framed.

193. BRIDGE OVER A CANAL, AMSTERDAM.
Etching. SIGNED PROOF. 1906.

194. CHARTRES CATHEDRAL. Etching, 1910.
PROOF SIGNED AND NAMED BY THE ARTIST. Sm. folio, framed.
* One of the most important plates of the artist.

195. ST. GERMAIN DES PRES. Etching, 1906.
PROOF SIGNED AND NAMED BY THE ARTIST. Framed.

F. MARRIOTT.

Contemporary Etcher.

196. MORET (showing the Bridge).
ETCHING PRINTED IN COLORS. SIGNED UNTRIMMED PROOF. Folio.

197. CHATEAU LANDON.
ETCHING PRINTED IN COLORS. SIGNED PROOF. Folio.

WILLIAM E. MARSHALL.

American Painter and Engraver, noted for his portraits.

198. ABRAHAM LINCOLN. Engraved portrait.
Oval, large folio. Unusually fine impression on India paper.
* Considered the best portrait of Lincoln.

J. L. E. MEISSONIER.

199. SERGEANT MAKING A REPORT.
Miniature etching. With the address of Salmon.

200. THE SAME. On India paper without the address.

201. THE SMOKER.
Very rare etching by the painter, India proof. The mount is foxed but the print is in fine condition with no fox-spots.

202. LE POLICHINELLE. Etching. Large paper.

203. THE GUITAR PLAYER. Etching after Meissonier.
Remarque proof on parchment by A. Gilbert. Signed.

204. THE KISS. Etching after Meissonier.
Signed remarque proof on parchment by L. H. Soterlet.

205. MONSIEUR ANNIBALE. Etching after Meissonier.
Signed remarque proof on parchment by Soterlet.

206. TURNING REIN. Etching by P. LeRat.

MORTIMER MENPES.

English artist and critic, pupil of Whistler.

207. PIAZETTA SAN MARCO, VENICE.
Etching, signed proof.

CHARLES MERYON: 1821-1868.

"Few (of these etchings) were printed because few were wanted, and to-day these few are eagerly sought for."—*Keppel.*

208. LA POMPE NOTRE DAME. Delteil 31.
Lettered "Epreuve de luxe" on China paper (only a few so issued).

209. LE PETIT PONT. D. 24.
Fifth state, with the title only and imprint cut away. An "Epreuve de luxe" on China paper. (Only a few so issued.)

210. LA TOUR DE L'HORLOGE. D. 28.
Sixth of eight states. One of the few "Epreuves de luxe." On China paper.

211. SAN FRANCISCO. D. 73. Long oblong folio.
The rare panoramic view of San Francisco engraved as a commission for Messrs. Bayerque & Pioche, bankers of that city. Their portraits appear in the small medallions on the tablet. Meryon's largest plate.

212. LE MINISTERE DE LA MARINE. D. 45.
Evidencing the fantastic spirit of the artist.

213. L'ANCIEN LOUVRE. D. 53. After Zeeman.
Fifth of six states. Before the title.

CHARLES F. W. MIELATZ.

Contemporary American Etcher.

214. MANSFIELD.
Etching of a lake scene. SIGNED PROOF. China paper.

J. F. MILLET.

215. "THE PLATE WITH THREE SUBJECTS." Delteil 2.
Woman hanging clothes, Peasant seated, etc. India proof (plate destroyed).

216. "SKETCHES." D. 6.
Sometimes known as "The Knitter." Plate destroyed.

217. LA BOUILLIE. D. 17. Fourth state.
With the imprint of Delatre.

J. F. MILLET—*Continued.*

218. LA BOUILLIE. D. 17. Fifth state.
The imprint has now been cut away.

219. LA FILEUSE AUVERGNATE. D. 20.
Printed in brown on handmade paper. Plate destroyed.

MISCELLANEOUS.

220. MISCELLANEOUS PRINTS.
A collection of about 200 various prints, including some Japanese color prints on crêpe paper, small Piranesi views, Goltzius' the Jester, Whistler's St. James' Street from Vanity Fair, old colored views of Paris and Amsterdam, 24 vellum leaves from a manuscript Antiphornarum of the XVI century with large painted initials, etc.

PAINTINGS.

STANLEY M. ARTHURS.
Contemporary American Illustrator.

221. AT THE BAR.
Illustration in oil colors, signed. Height 25 inches; width 18 inches. Framed.

V. T. BENDA.
Contemporary American Illustrator.

222. THE FIRST BORN.
Crayon Drawing, signed. Height 23 inches; width 14 inches. Framed.

V. V. BONFIELD.

223. WINTER IN BURLINGTON COUNTY, N. Y.
Canvas, signed. Height 16 inches; width 24 inches. Framed.

HOPE GORHAM CLARK.
Contemporary American Painter.

224. STUDY OF AN AMERICAN ELK.
Panel, signed. Height 5 inches; width 8 inches. Framed.

EDITH HAWORTH.

Contemporary American Painter.

225. OLD STREET IN AIX-LES-BAINS.
Academy board, signed. Height 6 inches; width 4 inches.

C. JOSE.

226. THE BROOK.
Water-Color, signed. Height 15 inches; width 10½ inches. Unframed.

M. LOUISE McLAUGHLIN.

American Painter.

227. WINTER SUNSET.
Water-Color, signed. Height 9½ inches; width 12½ inches. Unframed.

STANLEY MIDDLETON.

Contemporary American Painter.

228. THE COQUETTE.
Canvas, signed. Height 25 inches; width 21 inches. Framed.

P. J. MONAHAN.

American Illustrator.

229. THE FIRST BORN.
Black and White Oil Painting, signed. Height 14½ inches; width 20 inches. Unframed.

ANNA M. UPJOHN.

Contemporary American Painter.

230. PEASANTS RETURNING FROM THE FIELDS AT SUNSET.

PEASANT GIRL IN THE FIELDS.
Canvas, signed. Height 30 inches; width 26 inches. Unframed. (2)

231. THE SHRIMP GIRL. (After Hogarth.)
Canvas. Height 25 inches; width 20 inches. Unframed.

V. VANTEYNE.

232. THE MARSH.
Water-Color, signed. Height 11½ inches; width 17½ inches. Unframed.

H. WEGNER.

233. A COURT YARD.
Water-Color, signed. Height 8 inches; width 6½ inches. Unframed.

234. DUENDECITOS. After Goya.
Contemporary copy, on stretcher. 16½ x 12 in.

235. MISCELLANEOUS PAINTINGS.
St. Cecilia, A Saint healing a blind man, Joseph and Potiphar's wife, and others. Probably Spanish paintings of the 17th and 18th centuries. Various sizes, stripped from the stretchers. (11)

SAMUEL PALMER.
English Etcher.

236. OPENING THE FOLD; EARLY MORNING.
Proof. Framed (no glass).

237. THE HERDSMAN.
Returning, moonrise. Proof. Framed.

GEORGE PENCZ.
One of the Little Masters. 1500–1550.

238. ABRAHAM ENTERTAINING THE ANGELS. B. 2.
Fine impression. Framed.

JOSEPH PENNELL.
Contemporary American Etcher.

239. THE CAMPANILE FROM SAN GIORGIO. Etching.
Rare early signed proof on vellum paper. London, 1902. Framed.

240. RIALTO BRIDGE, VENICE. Etching.
Proof printed and signed by Pennell. Framed.

JOSEPH PENNELL—*Continued.*

241. LIGHT LAGOON, VENICE. Etching.
Proof printed and signed by Pennell. Framed.

242. OLD COURT, LINCOLN'S INN. Etching.
Proof printed and signed by Pennell. Framed.

243. THE UNDERGROUND (VICTORIA STATION). Etching, narrow 4to.
* Of Pennell's best period, printed and signed by him.

244. HOLE IN THE GROUND. Etching. Signed proof.

245. CRYSTAL PALACE. First State. Signed proof.

246. FOUNDER'S TOMB. ST. BARTHOLOMEW.
Printed and signed by Pennell.

PENNELL DRAWINGS IN PEN AND INK.

247. HONFLEUR, THE OLD GATEWAY. Signed.

248. THE ABBEY AT GRAILLE. Signed.

249. ABBEY OF ST. MARTIN, BOSHEVILLE. Signed.

G. B. PIRANESI AND HIS SON FRANCESCO.

Italian engraver of the edifices of ancient and modern Rome during the latter half of the Eighteenth Century.

250. ARCH OF CONSTANTINE. Oblong folio.

251. THE TEMPLE OF FORTUNE; TEMPLE OF ANTONINUS. (2)

252. GOLDEN HOUSE OF NERO; CHURCH OF THE INNOCENTS. (2)

253. ODELSCALCHI PALACE; PIAZZA NAVONA. (2)

254. TREVI FOUNTAIN; THEATRE OF MARCELLUS. (2)

255. VIEW OF THE SITE OF THE OLD ROMAN FORUM.

256. PIAZZO ST. PETER; SITE OF THE FORUM. (2)

257. TEMPLE OF LOVE; CASTLE OF ACQUA MARCIA. (2)

258. SITE OF THE FORUM; PIAZZA DI SPAGNA; Piazza della Rotonda. (3)

259. CHURCH OF ST. JOHN LATERAN; TEMPLE OF FORTUNE; Golden House of Nero with Temple of Peace. (3)

260. PIAZZA DI MONTE CAVALLO; CAMPIDOGLIO; Arch of Septimus Severus. (3)

261. ROMAN RUINS (Two frontispieces); OBELISK. (3)

262. PIAZZA DEL POPOLO; TITLE TO THE TROPHIES OF AUGUSTUS, Four plates of details and fragments of columns. (6)

263. RUINS OF THE BATH OF ANTONINUS; FORUM RUINS; Arch in the Forum; Ancient Ruins, with four plates showing details of cornices and capitals. (8)

* The small plates. Oblong quarto.

264. BASILICA OF THE HOLY CROSS. Quirinal, Rome. (2 pieces.)

PORTRAITS.

265. MICHEL DE MONTAIGNE. Engraved by Voyer.

OLIVER CROMWELL. Engraved by Robinson. Two pieces.

MARC ANTONIO RAIMONDI.

Celebrated Italian Engraver. 1480–1528.

266. VENUS COMING FROM THE BATH. B. 297. Copy "A" of Bartsch. VERY EARLY IMPRESSION, but has been repaired. ONE OF THE SCARCEST OF THESE ENGRAVINGS. Framed.

PAUL RAJON.

267. JOHN STUART MILL. Bust after G. F. Watts. Presentation proof to Thibaudeau, the late print-seller, signed by Rajon.

REMARQUE PROOF ETCHINGS.

The following five lots are all Remarque Proof etchings printed on Imperial Japan Paper. Only 25 of each were issued.

268. BLANCHARD: The Sculpture Gallery, after Alma-Tadema; DETAILLE, A Hungarian Officer; FLAMENG, Rest of the Reapers, after Jules Breton; FORBERG, Moonrise on the Swedish Coast, and, My Darling. Folio. (5)

269. GAUCHEREL, Venice after Ziem, and Still Life after Vollon; HECHT, Death riding through a Harvest, after Böcklin; KRAUSKOPF, A Family Concert, after Uhde; KUHN, The Letter, after Defregger. Folio. (5)

270. MEYER, Assunta, and, Marietta di Napoli; PARMENTIER, A Venetian Canal; RAUSCHER, The Visit, after Defregger; SCHULTZ, A Dutch Interior, after Leys. Folio. (5)

271. SCHÖNLEBER, Canal in Rotterdam; SONNENLEITER, Children's Concert, and, Musique Champetre; URLAUB, A Landsknecht lute-player; VOLKHARDT, An Audience with the Burgomaster. Folio. (5)

272. UNGER, Cattle drinking, after Cuyp; A Pharisee, after Munkacsy; An Idyll, after Alma-Tadema; Food and Lodging, after Obermuller; Landscape near Lunenberg. Folio. (5)

REMBRANDT VAN RHYN.

273. REMBRANDT DRAWING. B. 22.

Etching. Good and early impression, showing the landscape through the window, but before the additional work on the scroll that in later states nearly hides the name; the projecting false fold of the right sleeve is not yet burnished out. There is a very slight repair to the extreme left upper corner at the plate mark. Gilt frame.

274. ABRAHAM CARESSING ISAAC. B. 33.

Etching. First state; before the slipped stroke touching Isaac's shoulder and the apple and before the burnishing out of the scratches in the background. Gilt frame.

275. SIX HEADS ETCHED ON A PLATE. B. 365.
Etching. Fine original impression, with the clear background. Gilt frame.
* From the Wedmore collection.

276. BEGGAR WOMAN WITH A LEATHER BOTTLE. B. 168.
Etching. Fine impression. Framed.
* A rarely met with Rembrandt print.

277. PORTION OF THE "HUNDRED GUILDER PRINT." B. 74.
Portion of the plate after being retouched by Capt. Baillie, showing the seven figures of the Jews. Framed.

278. REMBRANDT IN MIDDLE AGE.
Etching by Jules Jacquemart. Untrimmed proof with the arms only and before the title.

279. THE NIGHT WATCH. Etching by L. Flameng.

OTTO W. SCHNEIDER.

Contemporary American Portrait Etcher.

280. CHIEF-JUSTICE BLACKSTONE: After Gainsborough.
Half length, signed proof on Japan paper. Framed.

281. JAMES BARR AMES.
Portrait Etching. SIGNED PROOF.

282. BETWEEN THE ACTS; GIRL ON THE SOFA.
Etchings. SIGNED PROOFS. (2)

SIR FRANK SHORT.

President of the Royal Society of Painters and Engravers.

283. CHURCH AT KAMPEN (Skies clearing). S. 163.
Etching. SIGNED PROOF on soft Japan paper.

284. EEL FISHER AT VOLENDAM. S. 7a.
Original lithograph. SIGNED PROOF OF THE SECOND STATE.

285. THE ANGLER'S BRIDGE ON THE WANDLE. S. 221.
Etching. SIGNED PROOF.

286. THE BEACH BUOY. S. 174.
Etching. SIGNED PROOF on old paper watermarked 1806.

287. A FEN-COUNTRY BRIDGE. S. 248.
Etching, signed proof.

288. WATER MILL: After J. M. W. Turner.
Early mezzotint printed in brown. SIGNED PROOF ON INDIA PAPER, 1885.

289. PROCRIS AND CEPHALUS. After Turner.
Early mezzotint in brown. SIGNED PROOF ON INDIA PAPER. 1885.

290. GOLDSTONE. Mezzotint.
Fine impression on India paper.

291. DINNER TIME ON BOARD THE TIMBER BARK "MARIE." S. 126.
SIGNED PROOF on old French paper. Only 50 issued.
* Unloading at Conway.

292. ON THE BURE, GREAT YARMOUTH. S. 5a.
ORIGINAL LITHOGRAPH. Signed proof on India paper.

293. AN APRIL DAY IN KENT. S. 254 (Windmill).
Etching, SIGNED PROOF. Framed.

294. COTTAGE WITH HARVESTER. S. 275.
Mezzotint after P. de Wint. SIGNED PROOF on India paper. Framed.

T. FRANCOIS SIMON.

Contemporary French Etcher, who prints his own plates, mainly in colors.

295. DESDEMONA'S PALACE, VENICE.
SIGNED PROOF No. 47, PRINTED IN COLORS. 4to.

296. THE TRAGHETTO, VENICE.
SIGNED PROOF No. 24, printed in brown. 4to.

297. STORM ON THE COAST OF BRITTANY. 1911.
SIGNED AND STAMPED PROOF, No. 13.

298. RIVA SCHIAVONI, VENICE. Printed in brown.
SIGNED PROOF No. 17, only 50 issued.

299. INTERIOR OF AN ATELIER. Printed in brown. 1909.
SIGNED AND STAMPED PROOF No. 13 of only 50 issued.

300. LES SANS-TRAVAIL (Men without work). 1911.
SIGNED AND STAMPED PROOF No. 43, PRINTED IN COLORS.

301. LES SANS-TRAVAIL; Different from the preceding.
SIGNED PROOF No. 10, printed in brown.

302. OLD BRETON WOMAN. 1914.
SIGNED AND STAMPED PROOF PRINTED IN COLORS on vellum paper.

303. FLEURS DE PARURE (Nude). Mezzotint.
SIGNED ARTIST'S PROOF printed in brown on vellum paper.

304. CANAL AT AMSTERDAM. Folio.
ARTIST'S PROOF ON VELLUM PAPER PRINTED IN COLORS, signed and stamped.

305. CHURCH OF S. SEVERIN. Effect of snow.
ARTIST'S PROOF ON VELLUM PAPER PRINTED IN COLORS, signed and stamped. Folio, 1911.

306. L'ABSIDE DE NOTRE DAME, PARIS.
Painter etching, SIGNED PROOF, 1911. Framed.

307. OLD HOUSES AT AMSTERDAM.
SIGNED PROOF No. 38, printed in brown. With artist's stamp.

308. CANAL AT AMSTERDAM. 4to.
SIGNED AND STAMPED PROOF No. 10, printed in brown.

J. ANDRÉ SMITH.

Contemporary American Etcher, whose work shows great promise.

309. FROM REACH HILL, VINAL HAVEN, MAINE.
Etching. SIGNED PROOF on thin Japan paper.

HENRI SOMM.

310. JAPONISME. Etching.
Signed proof No. 36. On toned Japan paper.

NATHANIEL SPARKS.

Contemporary Etcher.

311. THE NATIONAL GALLERY, LONDON.
Etching. SIGNED PROOF on soft Japan paper.

SPORTING SCENES.

312. WATER-COLOR DRAWINGS BY ROSENBAUM.
Starting. Coach and tandems starting. Signed. Folio.

313. WATER-COLOR DRAWING BY ROSENBAUM.
The Race. Tandems racing. Companion to the above.

314. WATER-COLOR DRAWING.
The Finish. Companion to the preceding.

315. THESE COME HOPPING, ETC. By P. Geeson.
Aquatint in colors. Long obl. 12mo. Framed.

F. G. STEVENSON.

Contemporary Mezzotint Engraver.

316. MADONNA OF THE CHAIR. After Raphael.
Mezzotint printed in colors. SIGNED PROOF, on India paper laid into plate paper. Folio.

P. TEYSONNIÈRES.

317. RETURN FROM FISHING. After Fayen-Perrin.
Etching. Remarque proof on parchment, signed by both artists. Folio. Framed.

JAMES J. TISSOT.

318. SOIRÉE D'ÉTÉ (Summer Evening). Beraldi. 47.
SIGNED AND STAMPED PROOF OF THE SECOND STATE. Untrimmed.

319. SOIRÉE D'ÉTÉ. The same.
Also signed and with Tissot's stamp. Untrimmed.

320. CHILDREN'S PARTY. Etching.
SIGNED PROOF, UNTRIMMED, of one of the most delightful etchings of children ever done. FIRST STATE WITH TISSOT'S STAMP. VERY RARE.

321. BY THE WINDOW. Etching.
Very early signed proof of the first state. With Tissot's stamp.

322. GOING DOWN THE THAMES. Etching.
"How happy I could be with either." Fine impression with Tissot's stamp. Plate destroyed. 1876.

323. RAMSGATE. B. 15.
Etching. Marked "2me ep. 3me et." (Second proof, third state.)

324. MISS L. * * * (The door should be closed or opened.) B. 16.
Etching. Early trial proof of the first state.

325. PORTICO OF THE NATIONAL GALLERY. B. 32.
SIGNED AND STAMPED PROOF on Japan paper, untrimmed.

326. BY THE SEA SHORE. B. 38. Etching.

327. L'ÉTÉ (SUMMER). B. 35. Etching.
SIGNED PROOF OF THE THIRD STATE, and so marked by Tissot.

328. SPRING MORNING. Etching, 1875. Folio.

329. SUNDAY MORNING (Young girl, half length).
SIGNED PROOF FROM TISSOT'S OWN COLLECTION WITH STAMP. Folio, framed.

330. HIS FIRST PAIR OF BREECHES. Framed.
Said to be from Tissot's collection.

331. SPRING MORNING; THE LITTLE NIMROD.
Etchings. (2)

ADRIEN VAN DE VELDE.

Dutch Painter; etched a few plates. 1640–1672.

332. A BULL LYING DOWN. B. 2.
Etching, 1657. Framed.
* Fine impression. Originals of Van de Velde's etchings are rarely met with.

333. A BULL STANDING IN THE WATER. B. 6.
Etching. Framed.

334. A BULL LYING DOWN, B. 2; THE THREE BULLS, B. 3; and B. 5, B. 6, B. 7, B. 9, B. 10. Good old impression. Two have the mark of the Brodhurst collection. (7)

VANITY FAIR CARICATURES.

335. LOBBY OF THE HOUSE OF COMMONS, 1886.
(Gladstone, Parnell, Bright, etc.); ON THE TERRACE (Chamberlain, Balfour, Harcourt, etc.); IN VANITY FAIR. Colored caricatures by Spy and Lib. Folio. (3)

336. TATTERSALL'S, 1887; NEWMARKET, 1885.
The Winning Post, 1888. Colored caricatures by Lib. Folio. (3)

EVERT VAN MUYDEN.

337. MONKEY STUDIES.
Etching. SIGNED PROOF. Framed (glass cracked).

338. LION AND MATE. Signed proof with remarque margin.
First proof, first state, only four issued.

339. LIONESS AND CUBS. Signed remarque proof.
Second proof, first state, only four issued.

ADRIEN VAN OSTADE.

Seventeenth Century Dutch Painter and Etcher.

340. THREE GROTESQUE FIGURES; MAN AND WOMAN CONVERSING; THE SMOKERS.
With other etchings by the same. (7)

PIERRE VAN SCHUPPEN.

Dutch Engraver, pupil of Nanteuil. 1623–1702.

341. CARDINAL MAZARIN. After Mignard.
Engraved 1661.

L. VILLEVIELLE.

342. EN PICARDIE. Hamerton, page 232.
Etching, 1850. With "Il Signore Annibale" in colors after Meissonier, said to be from the Bermond Collection, and "Les Laveuses" (Washerwomen) signed proof etching by Reynaud. (3)

FRANCIS S. WALKER.

343. MRS. SIDDONS. After Gainsborough.
MEZZOTINT IN COLORS. SIGNED PROOF, No. 49 on India.

G. A. WALKER, 1888.

344. THE SURF: In color after Walker.
Large oblong folio, framed.

WILLIAM WALKER.

345. ST. PAUL'S, LONDON. Folio.
Signed artist's proof. Only 110 were issued.

WATER-COLOR DRAWINGS.

346. HARBOR, SUNSET.
Boats at anchor, and sailing boats coming in. Folio, framed. Unsigned.

347. OLD RUINS OF AN ABBEY. By John Faulkner.
Signed. Oblong folio, framed.

348. ARAB COOKING SUPPER. By A. L. Formes.
Signed and dated, 1870. Folio, framed.

349. LANDSCAPE WITH CLIFF OVERLOOKING THE SEA.
By J. Varley. Signed. 8 x 13 inches. Framed.

350. BETWEEN THE DANCES; FANCY BALL COSTUME. Pen drawing.
By D. Bourgoing, signed. 4to, framed.

351. HEAD OF AN ANCIENT. Crayon drawing.
By H. R. Jenssen. Signed. Large folio, slight damage to background. Framed. Etching, woman classic costume, seated. 4to. (2)

FUKAWA BASKE.

Contemporary Japanese Artist.

352. FISHING JUNKS. Water-Color. Signed.
Height 17 inches; width 10½ inches.

353. —— MT. FUJI FROM SURNGA. Water-Color. Signed.
Height 15 inches; width 22 inches.

354. —— SHINAGAWA BAY. Water-Color. Signed.
Height 11 inches; width 14 inches.

WALLACE MORGAN.

Contemporary American Illustrator.

355. ON SHIP BOARD.
NEW ARRIVALS AT A HOTEL.
Pen-and-Ink Drawings, signed. Height 16 inches; width 20 inches. Framed. (2)

W. J. MORBY.

356. IN FULL CRY.
Water-Color, signed. Height 15 inches; width 20 inches.

RHODA HOLMES NICHOLLS.

Contemporary American Painter.

357. TULIPS. Water-Color, signed. Height 15½ inches; width 10 inches. Framed.

P. PALIANTI.

358. SPRING TIME.
Water-Color, signed. Height 8½ inches; width 13 inches.

A. PHIMISTER PROCTOR.

359. STUDY OF ROCKS IN WINTER.
Pastel drawing, signed. Height 6½ inches; width 10 inches. Framed.

EDWARD READ.

360. THE HOUSE ON THE MARSH.
Water-Color, signed. Height 14½ inches; width 21 inches. Unframed.

JAMES MONTGOMERY FLAGG.

Contemporary American Illustrator.

361. A MAN AND A MAID.
Crayon Drawing, signed. Height 10½ inches; width 13 inches. Framed.

CHESTER GAR.

Contemporary American Illustrator.

362. SCHOOL GIRLS.
Pen-and-Ink Drawing, signed. Height 9 inches; width 14 inches.

C. ALLAN GILBERT

Contemporary American Illustrator.

363. A DEBUTANTE;
AFTERNOON TEA.
Wash Drawings, signed. Height 16½ inches; width 19½ inches. Framed. (2)

KATE GREENAWAY.

English Illustrator.

364. A CHILD AT SCHOOL.
Water-Color. Height 7½ inches; width 5½ inches. Unframed.

HENRIETTA FARGEL.

365. VIEW IN SIENA; GROUP OF PINES.
Two Water-Colors, signed. Height 10 inches; width 4 inches. Unframed.

CHARLES FORBES.

Contemporary American Painter.

366. STREET SCENE IN A FRENCH TOWN.
Water-Color, signed. Height 15 inches; width 10 inches. Framed.

HERMAN A. WEBSTER.

367. SPITALPLATZ, STRASSBURG.
SIGNED PROOF. Etching. Framed.

JAMES McNEILL WHISTLER.

368. OLD PUTNEY BRIDGE. Second State. K. 178. M. 175.
The etched butterfly not shaded, and there are no vertical lines to the right. SIGNED PROOF. With a pencilled butterfly and "imp." Gilt frame.

369. ALDERNEY STREET. M. 236.
Etching. Second state as it appeared when printed by Cadart. Good impression of a characteristic plate. Scarce.

370. WHISTLER'S MOTHER. From the Painting.
Mezzotint PRINTED IN COLORS by A. Brouet. Signed and numbered proof, No. 179, also with Brouet's stamp. Oblong folio, very fine impression.

JEAN GEORGE WILLE.

German Painter and Engraver. 1715–1808.

371. MUSICIENS AMBULANS.
Engraved after Dietricy. Folio.

372. MORT DE CLEOPATRE.
Engraved after Netscher. Folio.

ANDERS ZORN.

Contemporary Swedish Etcher.

373. THE FORD.
Etching 1912. SIGNED PROOF. Gilt frame.

374. BERSECK.
Etching 1914. SIGNED PROOF. Gilt frame.

375. EARLY.
Etching 1914. SIGNED PROOF. Gilt frame.

376. THE THREE SISTERS.
Etching 1913. SIGNED PROOF. Gilt frame.

STAINED GLASS PANEL.

377. CHRIST ON THE CROSS.
With the figures of Mary, Martha and John, with symbols. Shaped top, set in wood frame. Height 47 inches; width 22½ inches.

PAINTINGS, DRAWINGS, ETC.

ALPHONSE DE NEUVILLE.

378. PENCIL DRAWING SIGNED WITH INITIALS.
Early Flemish figure of a woman, with pencilled notes by De Neuville for coloring. 5½ x 3½ inches. Framed.

379. PENCIL DRAWING SIGNED WITH INITIALS.
French Nobleman of the time of Francis I. 6½ x 4½ inches. Framed. With a clever pencil drawing of a woman with a market basket by Frederic Dorr Steele. (2 pieces.)

A. VAN DYCK.

380. BABY PRINCE. Folio.
Studies of Cats by Gambier Bolton. Carbon Photographs, three pieces.

WALTER M. BRACKETT.

381. WOOD'S HOLE, MASSACHUSETTS.
With trout lying on the bank. Signed and dated, 1892. Canvas, 12 x 20 inches. Framed.

S. R. CHAFFEE.
Rhode Island Painter.

382. LANDSCAPE WITH STREAM, MIDSUMMER.
Water-Color, signed. 12 x 18 inches. Gilt frame.

FRANCIS WHEATON.

383. SHEEP ENTERING THE BARN, WINTER.
Water-Color, signed. 15 x 22 inches. Gilt frame.

RALPH A. BLAKELOCK.
American Painter.

384. WOODED LANDSCAPE IN AUTUMN.
Panel. "R. A. Blakelock" in lower right corner. 13½ x 11 inches. Gilt frame.

A. BRUNET DEBAINES.

385. CHILL OCTOBER. After J. E. Millais.

Fine open letter proof etching on India paper. Scarce. Framed.

386. OLD MAN IN A RED COAT SEATED, ASLEEP.

Leaning on a table on which is jug, pipe, etc. Half-length, finely executed but unsigned. Panel, 10 x 8½ inches. Old gilt frame.

387. DUTCH PAINTING OF THE SEVENTEENTH CENTURY.

Portrait of Godert de Ginkel, first Earl of Athlone, who fought at the Battle of the Boyne and with Marlborough in Flanders. Full bust to front, unsigned. Canvas, 20 x 17 inches. Framed.

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